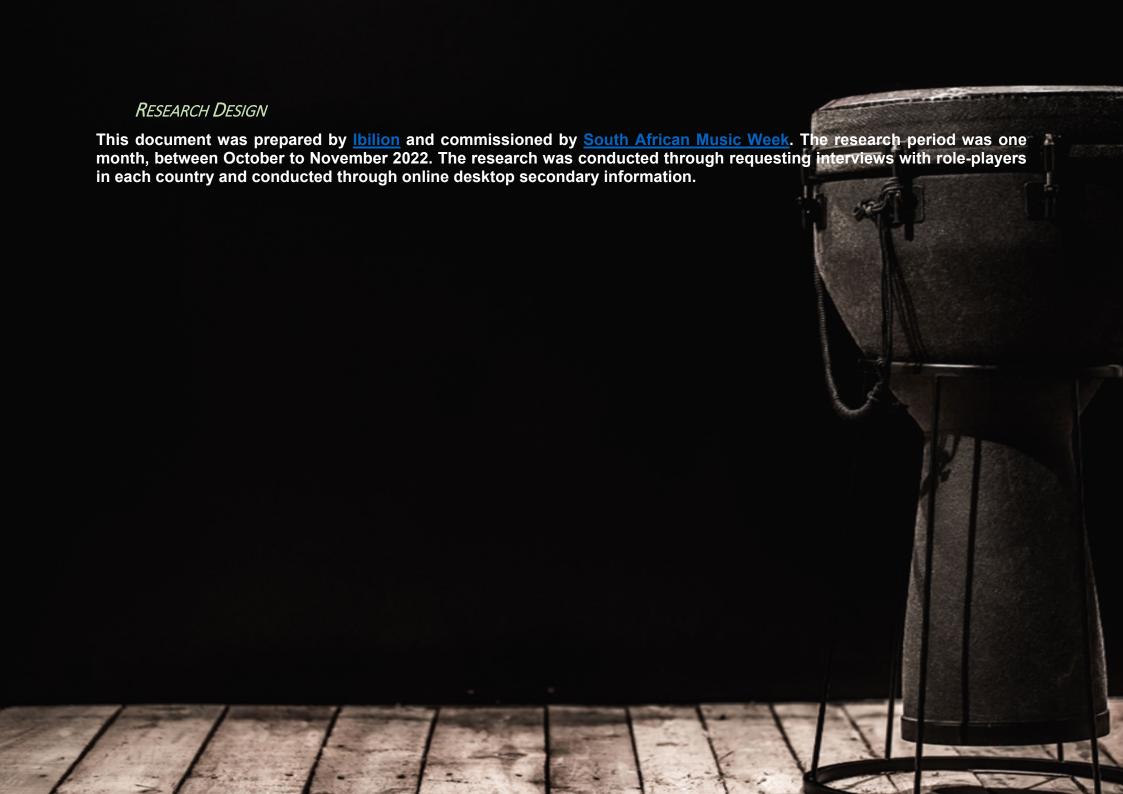
SADC MUSIC INDUSTRY ACCESS GUIDE

South African Music Week 2022





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Introduction to the SADC region

The region known as the "Southern African Development Community" or SADC, as it is abbreviated, are a group of countries running from mid to lowest point of the African Continent:



Figure 1 SADC Region Highlighted on a World Map (Source: Wikipedia)

The community of countries was first established in 1980 in Lusaka, Zambia as the Southern African Development Coordination Conference (SADCC) which led to the SADC Treaty. With a focus on economic development and national political liberation, SADC was formed in 1992 seeing exponential growth in GDP and population size:

"The main objectives of SADC are to achieve development, peace and security, and economic growth, to alleviate poverty, enhance the standard and quality of life of the peoples of Southern Africa, and support the socially disadvantaged through regional integration, built on democratic principles and equitable and sustainable development." – Southern African Development Community (SADC) (source: https://www.sadc.int/)

SADC MEMBER STATES

The SADC Member States comprise Angola, Botswana, Comoros, Democratic Republic of Congo, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Seychelles, South Africa, eSwatini, Tanzania, Zambia and Zimbabwe:



Figure 2 Map of SADC Member States (source: sadc.int)



Figure 3 SADC Member States (source: sadc.int)

GENERAL FACTS AND FIGURES

Data collection for 16 members countries is a daunting task. As such, the data is best evaluated as a range of yearly, socioeconomic and cultural indicators. Key indicators include:

Population:	366-million (2019)	Consumer Price Index:	37% (2020)
GDP at Current Prices:	US\$ 657-billion (2020)	Stock of Gov. Debt as a % of GDP:	48%
GDP Growth:	-4% (2020)	FDI Inflows:	US\$ 6.6-billion



Figure 5 Total SADC Trade Value in Millions US\$ 2018-2019

(Source: SADC Merchandise Trade Statistics Bulletin, November 2021)

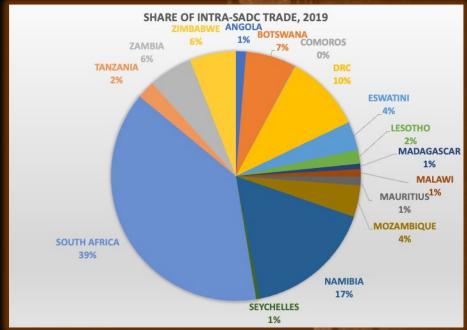
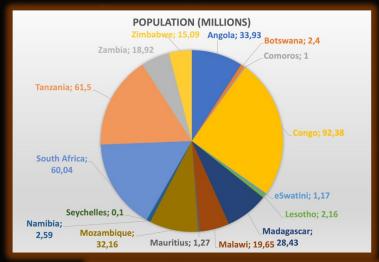
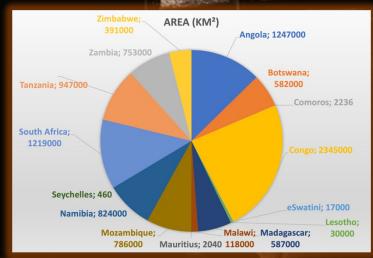


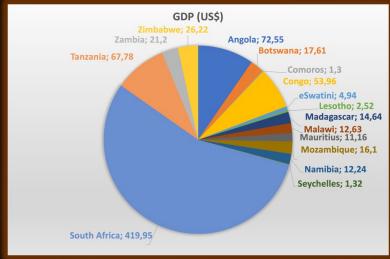
Figure 4 Share of Intra-SADC Trade, 2019

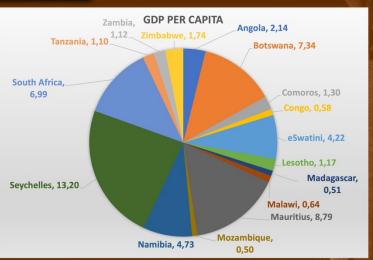
(Source: SADC Merchandise Trade Statistics Bulletin, November 2021)

Other indicators provide insight into the dynamics of the SADC Region. South Africa, for example, has the largest economy in the region. The Seychelles and Mauritius however, while having relatively small landmass and populations, boast significant per capita economic output. The DRC has the largest population and landmass yet has a low GDP per capita.









THE MUSIC INDUSTRY IN AFRICA

Music is a deeply entrenched in African tradition and markets, and celebrates a diverse and rich source of music talent. Compared to the rest of the world, the African music industry infrastructure is relatively underdeveloped. African countries grapple with a colonial past which brings a variety of factors to bare on music markets. In a general sense, many practitioners believe musicians are undervalued.

Fuelled by the recorded music sector crash over the 2000s and the COVID-19 pandemic lockdowns, consumption of recorded music on the African continent has been spurred by the take-up of digital streaming services (DSPs), where the market is dominated by foreign companies like Apple and Spotify. The IFPI reported a growth of 9.6% for sub-Saharan African in 2021 for record sales. Music streaming has now become the dominant recorded music media to consume music. Music royalty collections, as reported by CISAC in 2022, showed there was a 17.5% increase, amounting to 69.7 million Euros, arising mainly from television and radio. This figure contributes over 7% to the world music royalties. However, many SADC countries are currently excluded from these figures.

High data costs in many African countries keep the transition to digital stifled, despite services have free and / or advertising business model options. These socio-economic problems mean that consumers with higher spending power will often consume international music far easier than lower economic groups who cannot. These lower income groups make up the bulk of local recorded music consumers on the continent and as such African music, while imbuing potential, still strives for the kind of international streaming numbers enjoyed by post-colonial artists. As recorded music access grows, the issue surrounding copyright collections remains challenging as well.

MUSIC AND BUSINESS OF THE SADC REGION

The SADC Member States may be divided along separate boundaries, however musicians, and indeed the industry, consider themselves to be undivided. Southern Africa boasts an incredible variety of music styles. These range from Afrojazz, Amapiano, Chimurenga, Kalindula, Marimba, Marrabenta, Mbira, Rumba, Taarab to Timbila. Music has been a driving force embodied in the struggle songs of South Africa, peace in wartime DRC and Angola, HIV awareness in Zambia, and fundraising for poverty relief (Ambert, 2003). In Westernised countries, like South Africa, there has been a trade deficit of local content, including the music product industry where musical instruments and equipment are mostly imported (Ambert, 2003). Trade sanction against South Africa, Zambia and Zimbabwe have also stunted industrial development where access to these tools has been restricted.

The history of development in the SADC region finds its roots in a SADC Culture and Information Sector, through the SADC Music Festival Directorate, holding a regional community festival in 1995. The theme of this festival was "Building SADC Through Music" and brought together artists from 10 SADC members in Harare, capital of Zimbabwe. The festival also fostered overseas attention on the region's cultural potential, with artists being invited to perform in France, United Kingdom, Denmark, among other European countries. This investment into the region resulted in millions of US dollars being poured into the region for the first time.

Cecile Ambert, in her 2003 study of the SADC music industries and the only one found in the research period, was commission by the International Labour Organisation (ILO). Ambert notes that limited consumer buying power is a limiting factor in the growth of the SADC market. While the SADC market has grown since 2003, this remains a focus area for development. Ambert also notes the slow development and small industries, which remain to this day. To this day, there is a paucity of economic data on the music industries which hinders policy programmes.

LIVE MUSIC SECTOR

The SADC region benefits from the numerous festivals and events that draw tourists and music enthusiasts to each country annually. The majority of income is made from live performances (Ambert, 2003). Live music has rebounded after the global lockdowns of 2020, with many African markets, particularly in the SADC region, returning with annual music festivals.

INTELLECTUAL PROPERTY LANDSCAPE

Inter-governmental organisation African Regional Intellectual Property Organization (ARIPO) was established in 1976 and seeks to forward intellectual property rights within many SADC countries. There are 22 Member States which include Botswana, Cape Verde, Kingdom of eSwatini, The Gambia, Ghana, Kenya, Kingdom of Lesotho, Liberia, Malawi, Mauritius, Mozambique, Namibia, Rwanda, Sao Tome and Principe, Seychelles, Sierra Leone, Somalia, Sudan, Tanzania, Uganda, Zambia, and Zimbabwe. Matters address by ARIPO include copyright policy and legal strategy, collective management organisations, economic growth and education and training. Since 2002, ARIPO has been involved in the development of collective management organisations in the African region, alongside Confederation of Societies of Authors and Composers (CISAC), the International Federation of Reproduction Rights Organizations (IFRRO), the United States Patent and Trademark Office (USPTO) and the World Intellectual Property Organization (WIPO). ARIPO produced a "member CMO report" in 2021, indicating member states copyright industries contributed between 4-6% to GDP. The number of CMOs has increased since 2016, with only a few non-SADC countries not yet establishing a CMO.

Ambert (2003) cites the lack of enforcing intellectual property rights in the SADC region as well. The copyright term ranges between life of the author plus 50 years or 70 years, depending on the country. Every country in the SADC region has been affected by piracy issues and a lack of monetisation options for digital music.

RECORDED MUSIC SECTOR

The recording industry in the SADC region emanated from South Africa and Zimbabwe until the early 1990s when independent record companies proliferated (Ambert 2003). Beside South Africa, many countries only established CD manufacturing in the early 2000s. Physical formats, like CD and vinyl still have a presence in South Africa and Malawi, although this is in decline as manufacturing facilities face declining revenues as demand further declines. The major music companies, Sony, Warner and Universal have a presence in South Africa and other major markets such as Ghana and Nigeria. However, they often do not have a branch in smaller SADC markets, such as Botswana. South Africa has remained the dominant player in recorded music sales since the 1990s.

Many digital aggregators have started to penetrate the African market. Africori began in 2009, followed by Downtown Music Holding's CDBaby aggregator in India in 2019. Since 2021, both CDBaby and Tunecore have started operations in South Africa and look to moving aggressively into the SADC region. In 2022, CDBaby finally began royalty pay-outs to local South African bank accounts. Africori is a South African music aggregator which has made headway with artist deals. Zambia developed its own Mvesesani online service and Lesotho a service called Musicbox. Hong Kong based Transett Music developed Boomplay music app which has quickly gained prominence our Africa. ARIPO, in May 2022, concluded an agreement with the Mechanical Licensing Collective (MLC) to administer mechanical royalties from the United States. Many collective management organisations in the SADC region will be improving their digital streaming provider (DSP) royalty collections as a result.

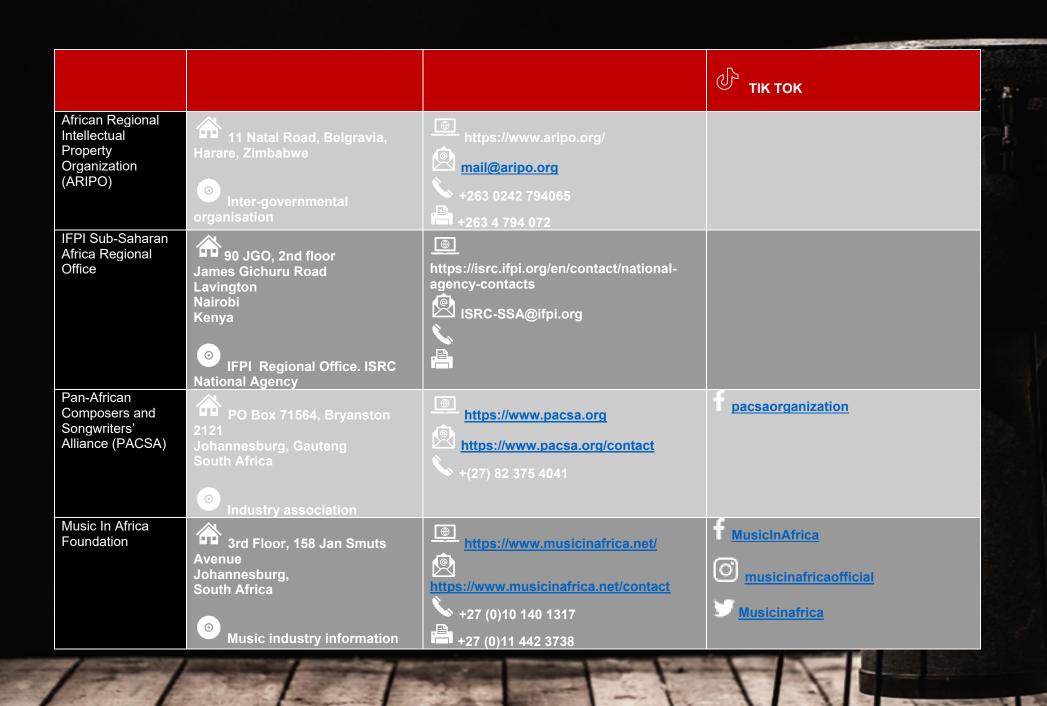
ANALYSIS AND TALKING POINTS

- COMMUNICATION: While reviewing the SADC music industry landscape, many role-players still battle to represent
 their interests as well as have clear communication channels. Webpages and social media of the industry are poorly
 maintained, making the correct information difficult to obtain. Often there is little or no contact information for artists
 and the like.
- INFORMATION: Many role-players were reviewed for inclusion in the guide. However, many had little information
 about themselves. As such, opportunities are lost due to a lack of information. Many markets do not have sufficient
 tracking on music activity, such as number of plays on radio or digital services, not the amount of ticket revenue

- from live events. This is an age-old problem, being cited by Ambert (2003), and many other since to date. Besides the website Music in Africa, all SADC countries do not have a central music industry portal.
- PAYMENT: while connected by land and regional affiliation, payment gateways remain problematic to easily transfer money between countries. Cash send options remain valid but require physical collection of cash from designated outlets like Western Union and MoneyGram, or through digital platforms like PayPal which still have a minimal presence. African countries rely on the US dollar for many transnational transactions, which has a significant impact on the music industries that rely on foreign software and digital services.
- SUSTAINABLE INCOME: revenue streams, education as well as professional conduct remain challenges to sustainable careers across role-players.
- FUNDING AND SUSTAINED POLICY: many countries have or have had music industry policy initiatives. However,
 they run adrift after 3 to 5 years, which appears an inadequate time to build sustainable platforms. While many
 associations may receive funding, there is a reluctance to give grants to individual musicians or their teams as the
 money can be used inappropriately. As a result, as they musicians themselves struggle to access opportunities many
 countries have ineffective capacity in the sector.
- SOUTH AFRICA: South Africa is perceived at the gateway to music on the African continent and is a destination for many SADC music industry role-players to advance their activities. South African music has often dominated other SADC markets.

SADC REGIONAL ROLE-PLAYERS

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
CONTACTS KEY	A LOCATION	WEBSITE	f ғасевоок
	o INDUSTRY / FOCUS / GENRE	EMAIL	O INSTAGRAM
	- INDUSTRI / FOCUS / GENRE	TELEPHONE FAXSIMILE	in Linkedin
		TAXOMMEL	TWITTER
			▶ YOUTUBE





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sadc_secretariat



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SADC News





SADC COUNTRY INFORMATION

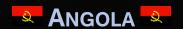
This market access report aims to provide key information about SADC countries and their music industries. Our view is to provide newcomers key touchpoint information to enter the market.

Brief Glossary:

CMO – a collective management organisation (CMO) collects copyright royalties for rights holders often through blanket licensing (one license, one fee, many works) arrangements.

DSPs - Digital streaming provider (recorded music), split between digital music aggregation and digital music retail.

While every effort has been made to provide as much information as possible to allow access to the SADC music region, we welcome any suggestions or corrections for future updates of this directory. Contact the South African Music Week at: https://www.samw.co.za/contacts-us/#



ANGOLA: COUNTRY DESCRIPTION

Angola lies to the southwest of Southern Africa, with the Atlantic ocean giving way to tropical beaches. The country has a Portuguese colonial history reflected in its official language and cuisine and has 18 provinces. The country now has many other official languages and dialects. Gaining independence in 1975, the effects of colonisation also left a cultural deficit in the country. Angolas currency is Kwanza.

ANGOLA: MUSIC INDUSTRY INFO

In the mid-2000s Angola did not have a recording industry, while live performance was very limited, with a lack of venues (Ambert, 2003). The Angolan Copyright Society (SADIA) signed an agreement for a multi-territory digital licensing service with European copyright management firm Unison for the collection of digital rights in July 2021. Today, music streaming services operating in Angola include: Apple Music, Boomplay, Deezer, Facebook and Spotify (pro-music.org).

Many of the country's music genres reflect the country's transformation of culture. The track "Mona Ki Ngi Xica" by Bonga reflects anti-colonial sentiments during the 1970s. The famous Kizomba genre originated in the 1980s in Angola, developed by musician Eduardo Paim, mixing Congolese rhythm, semba and rumba. Kizomba has become a cultural phenomenon and dance. The war in Angola in 1990s gave way to many electron music styles and genres. Angola is also the nation of kuduro, which is a high tempo pop and electronic music. Hip hop influences also reached Angola in the late 1990s.

UNESCO has supported the Angolan music community through its multidiscipline ResiliArt Angola programme in support of development after the COVID-19 pandemic. UNESCO commissioned thirty artists to create works for exhibition. Young musicians like Mário Gomes and Esperança Mirakiza feel the ResiliArt is an important showcase for music through international exchange of artists with New Jersey, USA, and its Biennale of Luanda and Pan African Forum for the Culture of Peace. Competitions and festivals in the Angola include Festival da Canção, Angola Encanta, The Voice Angola, Jazz Day Celebrations and CPLP/Angola gala.

ANGOLA: MUSIC INDUSTRY ROLE-PLAYER SCAN

List of artists: Don Omar, Buraka Som Sistema, Gaffacci, Pablo Fierro, Bonga, Tony Amado, Titica, MC Kappa, Ikonoclasta, C4 Pedro, Anselmo Ralph, Pluto Portugues, Ary, Perola, Anna Joyce, Yola Semedo

ANGOLA: RADIO

Radio Nacional de Angola (RNA) - state-run, operates Canal A, sports network Radio 5, Radio

Ngola Yetu, Radio FM Stereo and provincial station Radio Luanda

Radio Ecclesia - Roman Catholic FM station

Luanda-Antena Comercial - private, Luanda

Radio Escola - private, Luanda

Radio Morena - private, Benguela

Radio Benguela - private, Benguela

Radio 2000 - private, Lubango

Radio Commercial de Cabinda - private, Cabinda (source: https://www.eisa.org/wep/angmedia.htm)

ANGOLA: TELEVISION

Televisao Popular de Angola (TPA) - state-run, operates national Canal 1, and Canal 2 in Luanda

TV Zimbo - privately-owned (source: https://www.eisa.org/wep/angmedia.htm)

ANGOLA: PRESS

Jornal de Angola - state-run national daily

Angolense - private weekly, Luanda

Semanario Angolense - private weekly, Luanda

Folha 8 - private weekly, Luanda

A Capital - private weekly, Luanda

Actual - private weekly, Luanda

Agora - private weekly, Luanda

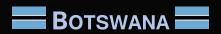
Cruzeiro do Sul - private weekly, Benguela (source: https://www.eisa.org/wep/angmedia.htm)

ANGOLA: NEW MEDIA

Angop is an online Angolan news portal available at https://www.angop.ao/ and info@angop.ao

ANGOLA: KEY CONTACTS





BOTSWANA: COUNTRY DESCRIPTION

Botswana is a land-locked country geographically above South Africa, in between Zimbabwe and Namibia, with Zambia to the North. The Kalahari Desert dominates the country in which over 40% is national parks and game reserves. A number of tribes, collectively known as the Batswana, reside in the country with two official languages being English and Setswana, among others. Botswana runs on a mining economy accounting for a quarter of its GDP, diamonds being its largest produce. The capital city is Gaborone and the currency is the Pula (BWP).

BOTSWANA: MUSIC INDUSTRY INFO

The Botswanan music industry has been developing rapidly over the past decade. In the mid-2000s Botswana only had one record company, while live performance was mainly connected to tourism activities (Ambert, 2003). The Botswana Musicians' Union (BOMU) was founded in 2011, with projects promoting diversity, music therapy and the annual BOMU Awards taking flight from 2016. Music genres in the country include tswana music, afropop, jazz, kwaito, kwasa kwasa, hip hop as well as burgeoning heavy metal scene. A 2019 report by Botswana's Companies and Intellectual Property Authority (CIPA) valued music, theatrical productions, and operas as 28% of the Botswana copyright industries. A major research project was undertaken into the creative industries potential by the Botswanan government between 2018 and 2022, which included the music industry, and seeks to provide upliftment, investment and regulation to the creative industries.

The Copyright Society of Botswana (COSBOTS) has grown from strength to strength over last decade, having been established in 2012, but has dealt with its share of growing pains in the form of member protests. Today COSBOTS concentrates on encouraging licencing and compliance in the country. IP education remains a problem, illustrated recently through the resistance by DJs to be licensed to play recorded music. Like other countries, a large portion of royalties collected are for foreign copyright usage, but Botswana has set a new 80/20 local content quota to curb royalties leaving the country. Music streaming services operating in Botswana include: Apple Music, Boomplay, Deezer, Facebook, iTunes and Spotify (pro-music.org).

INTERVIEW WITH SEABELO MODIBE

Seabelo Modibe, Total Music Group founder, has been instrumental in instituting change in the country. As current service provider for the BOMU Awards (2021-2025), Total Music Group has been drawing attention to industry issues such as education as well as gender representation.

I run a 360 entertainment and media company. What I have seen that has been developing Botswana now is government investing more money in the sector. There is a huge growth in the number of live concerts as well and there are a lot of new entrants in the recording and eventing space. Corporates are warming up and starting to have interest too.

TOTALMUSICGROUP.

CREATING ICONIC MEMORIES

The music industry in Botswana has no gate keeping, so it is an open market to start working in. The most important deterrent is just high costs of registering a company and also access to collecting societies (COSBOTS) and resources by artists who reside outside the city, as most organizations are based in the capital city.

My feeling our neighbouring countries have not contributed much to building the industry here. There is a lot of invasion of foreign music in Botswana airwaves. However, the future of the Southern African music industry is bright provided we start having regional bodies and circuits to promote regional mobility.

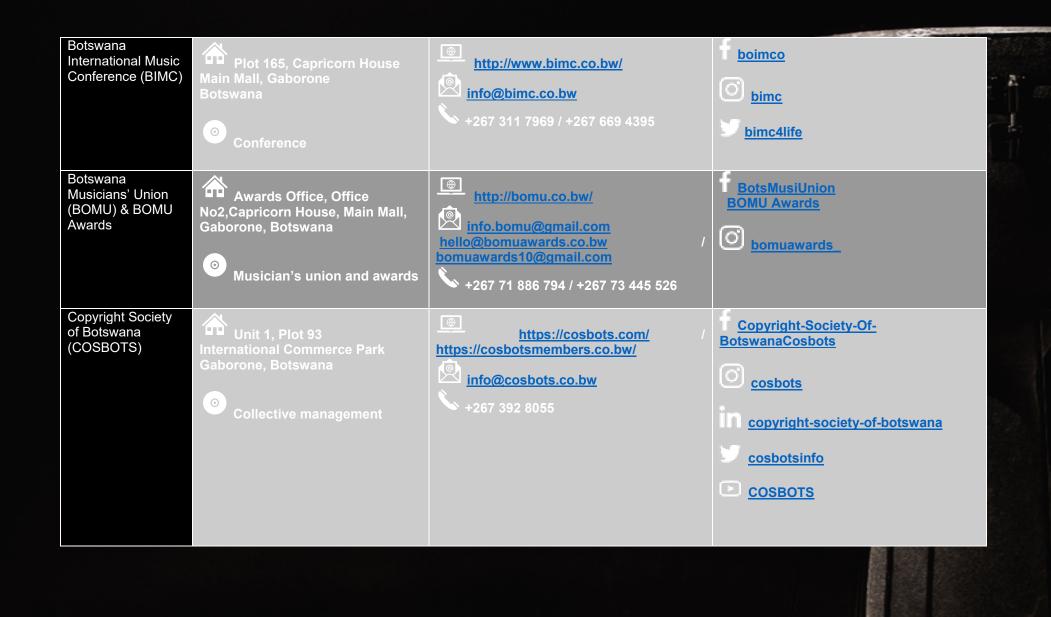
Contact Seabelo Modibe: mafatshe@bimc.co.bw

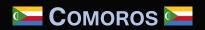
BOTSWANA: MUSIC INDUSTRY ROLE-PLAYER SCAN

Some Botswanan Artists: Khoisan, DJ La Timmy, Colastraw

Media in the country consists of the national state-owned newpaper the Daily News and television station Botswana Televsion. Radio stations include Radio Botswana 1 and 2, private radio Yarona, Duma, and Gabz FM. The private television station is eBotswana.

Total Music Group Botswana mafatshe@bimc.co.bw +267 73 445 511	PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
	Total Music Group	O DOLSWAIIA	mafatshe@bimc.co.bw	T totalmusicgroupbw





COMOROS: COUNTRY DESCRIPTION

The Comoros are grouped islands in the south-eastern coast of Africa. They lie between Madagascar in the north-west and Mozambique in the east. The Comoros offer a unique cultures with mixed influences ranging from Africa, Asia and Europe. The Comoros consist of four island, know as Ngazidja (Grande Comore), Ndzuwani (also known as Anjouan), Mwali (also known as Mohéli), Mayotte (also known as Maore, French department). The primary language spoken is French and the local currency is the Franc. The Comoros was one of the latest countries to join SADC, becoming a full member in 2017.

COMOROS: MUSIC INDUSTRY INFO

The Comoros music industry appears to be quite informal, still consisting of folk music and tourist attractions. No CMO Is operating in Comoros according to CISAC. Various documentation of traditional music from the islands has been captured sparingly in the past. The earliest recordings of Comorian music may be the 1982 album "Music of the Comoro Islands: Domoni" by Harriet and Martin Ottenheimer. Ian Brennan produced an album of folk music entitled "Comorian: We are an island, but we're not alone" in 2021. Music streaming services operating in Angola include: Boomplay, Deezer, Facebook and Spotify (pro-music.org).

COMOROS: MUSIC INDUSTRY ROLE-PLAYER SCAN

Unfortunately, no Comorian contacts could be found during the research period.



DRC: COUNTRY DESCRIPTION

The Democratic Republic of the Congo (DRC) is the second largest country in Africa bordering the Republic of Congo (a separate country), Rwanda, Uganda, Zambia, Tanzania and South Sudan. The DRC has developed substantially since civil war came to an end with a peace accord in 2002. Strong economic growth and modern infrastructure has promoted employment and a burgeoning creative industry. The DRC is abundant in resources, tropical forests and wildlife. French is the official language and currency is the Congalese franc.

DRC: MUSIC INDUSTRY INFO

Kinshasa, capital city of the DRC, was named a City of Music by UNESCO since 2015, along with Brazzaville, in the Republic of Congo since 2013. The city saw the rise of many recording studios and artists such as the African Jazz and Ok Jazz groups. The city plays host to the International Stars Festival, the Jazz Kif Festival and the Pan African Music Festival. Kinshasa, as part of the Cities of Music Network, seeks to conduct research into the music industry in the city. The DRC struggles with common problems like an informal music industry, unqualified artist managers and few, besides the larger festivals, known music performance spaces. The Congolese Bureau of Copyright (BCDA) is the formal collective management organisation, however IP rights are not strongly protected. There is no live music performance circuit and concerts are sporadic depending on any sponsor interest. Some venues that are available are listed in a Music in Africa Article. In 2022, the DRC government committed to fund a project to develop a cultural centre to record the work of Congolese musicians and distribute it. The project is spearheaded by musician Noël Ngiama Makanda dit Werrason, a patron of the Wenge Musica Maison Mère orchestra.

The DRC has benefitted from its ties to European record companies and its high accessibility which have allowed the development of music production and distribution since the mid-2000s (Ambert, 2003). Also affected by high levels of piracy, the tourism industry in the DRC have supported music immensely, often associated with the recording local music.

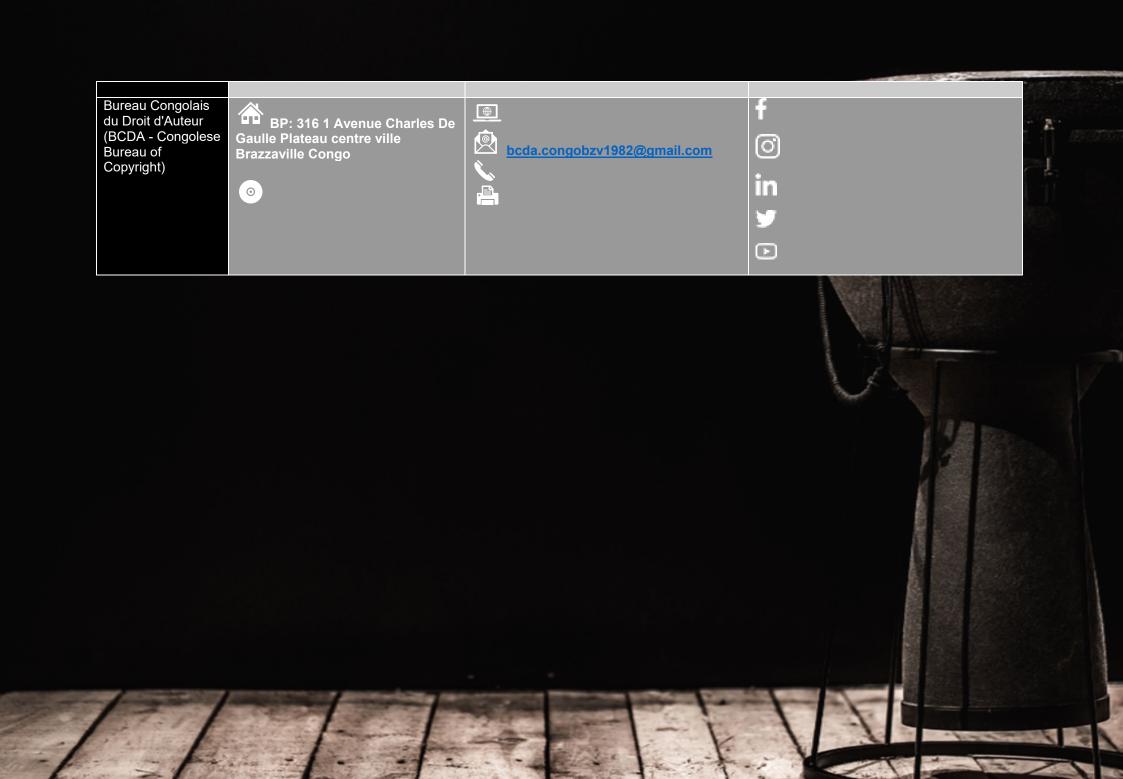
Always stressing a strong sense of national culture, the DRC has been successful in nation-building, and as a result has highly responsive audiences. The famous Congolese rumba music genre is a popular dance.

Telecom company Vodacom, in a partnership with a Cape Verde's company, Muska, launched the <u>first mobile streaming</u> service in the DRC in June 2020. Other music streaming services operating in DRC include: Boomplay, Deezer, Facebook and Spotify (pro-music.org).

DRC: MUSIC INDUSTRY ROLE-PLAYER SCAN

The Maajabu Gospel music group has had major success in the DRC as well as many African country and abroad.

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
National Institute of Arts (INA)		https://www.inakinshasa.com/ inakinshasa@yahoo.fr	f INA in in
Copyright Offices (General Secretariat for Culture and the Arts Ministry of Culture and Arts)	154, Boulevard du 30 juin Kinshasa/Gombe	ministerecarts@gmail.com moyamajoe@gmail.com (243) 998236161 (243) 898740641	f in





ESWATINI: COUNTRY DESCRIPTION

eSwatini, formally known as Swaziland, is a relaxed tourism destination boasting a variety of wildlife, adventure activities and unique community projects. It's bush landscape and rolling plains give this small country every reason to explore. The capital city is Mbabane, while its largest city is Manzini. Languages spoken are SiSwati and English, while the local currency is Emalangenu (pl.) / Lilangeni (sl.), eqvalent to the South African rand.

ESWATINI: MUSIC INDUSTRY INFO

There was no music industry to speak of in the mid-2000s, except perhaps for hotels and the national broadcaster at the time, also affected by high levels of music piracy and content censorship. Today, the eSwatini people pride themselves in their culture hosting annual festivals where their traditional music is performed. Such activities are found in places like Mbabane, Manzini and Matsapha. Although there are live events that happen regularly in restaurants and bars, where solo artists and local bands perform, their biggest annual music event that happens at the arts centre House On Fire is the Bushfire festival. Starting in 2007, Bushfire was recognised by the BBC as Africa's top festival. Other popular festivals that are popular and happen annually are the Mlawula campfire festival which is a three-day event where visitors enjoy watching live performances around bonfires. Another festival is the Standard bank Luju Food and Lifestyle festival where eSwatini heritage is explored and chefs serve eSwatini cuisine, while enjoying live performances. Two big Annual events embrace eSwatini tradition: the Umhlanga reed dance event and the Incwala kingship event.

The Swaziland Arts and Music Association (SWAMA) was established in 1978 and represents a variety of performing art. SWAMA plays host to the annual MTN SWAMA Awards. In 2022, local record company Antidote Music in partnership with Music in Africa, pioneered the first Wukubone Music Conference. The conference sought to address the lack of networking and collaboration in the country's music industry, address gender representation, and build formality in the sector.

SAMRO is the CMO operating in eSwatini. Music streaming services operating in eSwatini include: Apple Music, Boomplay, Deezer, Facebook, iTunes and Spotify (pro-music.org).

ESWATINI: MUSIC INDUSTRY ROLE-PLAYER SCAN

Artists: Tendaness, M Triggerson, Outcry, Zairman, Ziyawa Kazitha, Zoe Genesis, Cleopatra, Dusty & Stones, Isaac Gamedze, Zweli Masuku, Majalibhuna, Cembe Les'Calaba, Duma Nemankonyane, Ishaya, Majika, Umfana Webhejisa, !Sooks, DJ Njebza, Sifiso M, Slotta, Speech Umlangeni, Ziyawa Kazitha, Zwile Bhembe, Khole, Soul Friends, Popzin, Carrency, Denzel, M Nation, Mzwaa, Sarmilo, Amanda Mo, Lomasoul, Mr Music, Nomalungelo, Popzin, Velemseni, Nothando, Hlope, Linda Dlamini, Mimzkhulu, Samu Manana, Phetsile Masilela, Police Male Voices, Mozaik, Eimsofly, Illa Penboy, Lyrikal Busta, Mr Kangaroo, Viruss Flawless

Composers: Mr Kangaroo, Liz Harris, Mosaik The Producer, Nko Made The Beat, Rendition, Tendaness, Ziyawa Kazitha

DJs: Zulu D, Culolam, Master P, !Sooks, Supa CDQ

Record companies: Claiming Ground Records, <u>Swazi Boy Entertainment</u>, Antidote music (below)

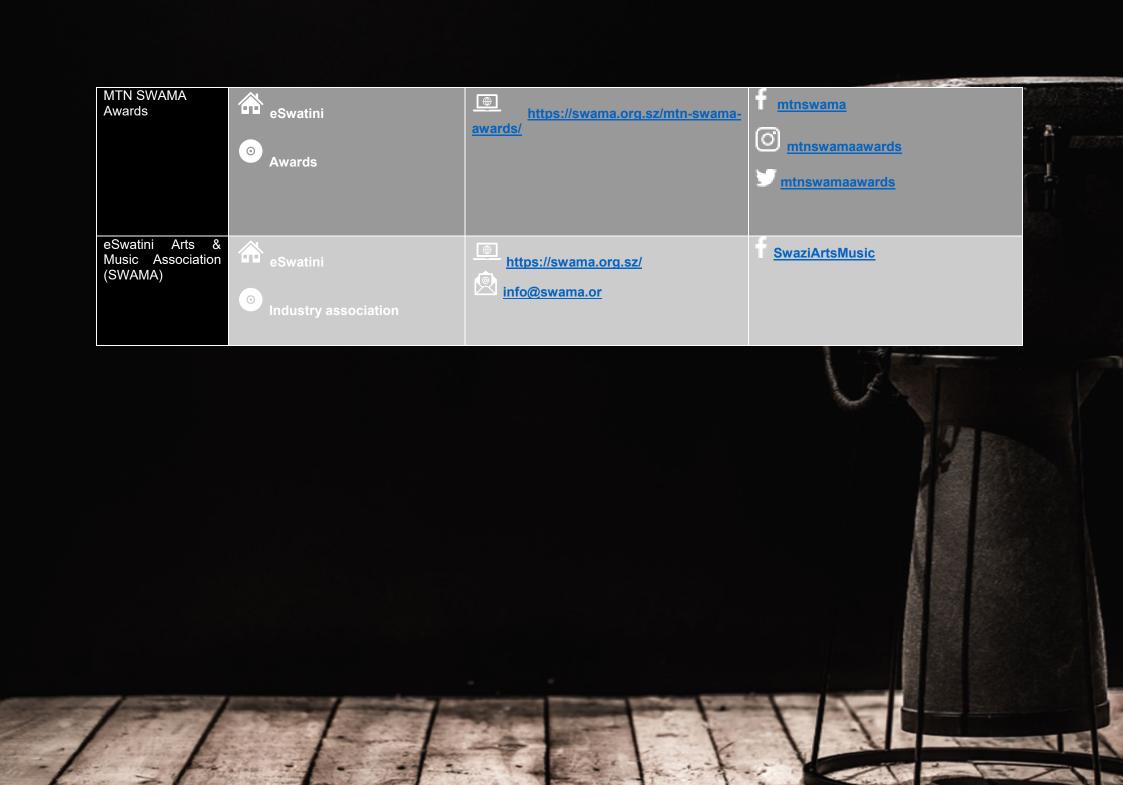
The <u>eSwatini Communications Commission (ESCCOM)</u> has the following broadcasters listed:

- Eswatini Broadcasting and Information Services
- Eswatini Television
- University of Eswatini FM
- Voice Of The Church
- Yemaswati Channel

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Mzwaa	eSwatini Soul	mzwaamusic@gmail.com +26876673212	f mzwaamusic mzwaamusic
Velemseni	Eswitini Afro-soul	vndzimandze@gmail.com +268 7695 5101	TheVelemseni velemseni the velemseni
Antidote Music	Royal Science and Technology Park 3rd Floor Phocweni, Matsapha M202 Record Company	https://www.antidotemusic.net/ info@antidotemusic.net antidotemusic01@gmail.com	f antidotemusic01 antidotemusic in antidote-music antidotemusicsz Antidote Culture Foundation
MTN Bushire Festival	Located between Mahlanya and Malkerns on the MR27 road, off the MR103, about 23km from the capital city, Mbabane, and a short 14km from Ezulwini Festival	https://www.bush-fire.com/ info@bush-fire.com +268 2528 2040	f MTNBUSHFIRE mtnbushfire mtnbushfire MTN Bushfire

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LESOTHO: COUNTRY DESCRIPTION

The Kingdom of Lesotho, formally known as Basutoland, is a monarchy within the borders of South Africa. Lesotho is a rugged country perfect for eco-tourism hosting annual events such the Roof of Africa motorcycle rally, Maletsunyane braai festival and Lesotho sky cycling event. The people of Lesotho are the Basotho, with the official language being Sesotho and English, with some Zulu and Xhosa. The capital city is Maseru, while other cities are Teyateyaneng, Leribe, Mafeteng, and Mohale's Hoek. In 1980, Lesotho introduced its own currency: Loti (plural Maloti), which is equivalent to the South African Rand.

LESOTHO: MUSIC INDUSTRY INFO

The Lesotho Music scene is mainly dominated by their traditional music. Lesotho people pride themselves in their culture and believe one should not deviate from their roots. The majority of popular artists in Lesotho fuse traditional music and other genres, illustrated by artists rapping in their native language. Lesotho music includes the genres of Sub-Saharan afropop styles, sotho hip-hop, rnb, deep house, soulful house, dancehall, jazz, kwaito, and reggae.

Jazz is also popular in Lesotho and is recognized annually through the Lesotho Jazz Festival. The Morija Arts and Cultural Festival is held annually for five days in the capital, where Basotho culture is celebrated. The music in Lesotho is now gaining recognition all over the world especially through a company called Enigma. In 2021, the Lesotho Music Rights Association (LMRA) held the 3rd Lesotho Spring Conference, focussing on music business.

While in the mid-2000s no industry existed, except for music found at hotels, today the Lesotho Copyright Society of Authors and Artists (LESCOSAA) is the CMO operating in Lesotho. Music streaming services operating in Lesotho include: Boomplay, Deezer, Facebook and Spotify (pro-music.org). The online streaming platform called Musicbox allows artists to upload their music on the site and what the artist needs to do register on the site. This platform offers the ability to share, download and stream music online.

INTERVIEW WITH MO-NITTA (LESOTHO)

Tell us about yourself?

I started out as a recording artist doing Hip-hop and, while at it, began to learn about music distribution and promotion. And currently I am both an artist and a label head specialising in music distribution and artist management for the independent artist community in my country Lesotho. Our distribution is powered by The Orchard/Sony and Danmark Digital making us the only label of this stature.

How have you seen your country develop in the music industry over the last few years?

Lesotho has always had an ocean of impeccable musical talent but as a country we were not positioned to make careers out of that talent and build a viable industry. That was partly due to the lack of technical know-how among Basotho, the lack of proper physical infrastructure for use by artists, the absence of the regulatory framework to monitor music exploitation on media platforms which has just become a thing of the past since the establishment of the country's first collection management organization LESCOSAA. These reasons were the driving factors that saw several of Lesotho's artists crossing the border and being signed by South African record labels in the previous years.

What is the best way to get into your country's music industry?

Like in any other case where as a foreigner you would have to follow the protocols which govern how things are done to secure your entry into another country, it is imperative to first identify gaps in the market with respect to your the industry of choice and upon identifying such a gap, then ensure that you incorporate your business legally and partner with the citizens who actually know the ins and outs of the country. That would be what I recommend to someone looking for entry into our state.

How do you feel that your neighbouring countries have contributed to the music industry?

They have contributed immensely to the music industry over the years. Outside the scope of western musical influences, Lesotho has consisted of sounds from home, the neighbouring South Africa, Botswana, Zimbabwe and we are lately seeing the country's absorption of the sounds from West African countries specifically Nigeria. So these diverse cultures have a great influence in the way our artists create because their musical sounds emanate from either one or all of them.

What is the future for the music trade in Southern Africa?

I see a very bright future and the reason is the level of cultural exchanges which we are experiencing between the Southern African member states aimed at finding opportunities for their artists from the pool of resources they all have collectively. Just in May 2022 I was an attendee at the Africa Rising Music Conference in Johannesburg and it was two days of discussing the strengths and weaknesses of the African



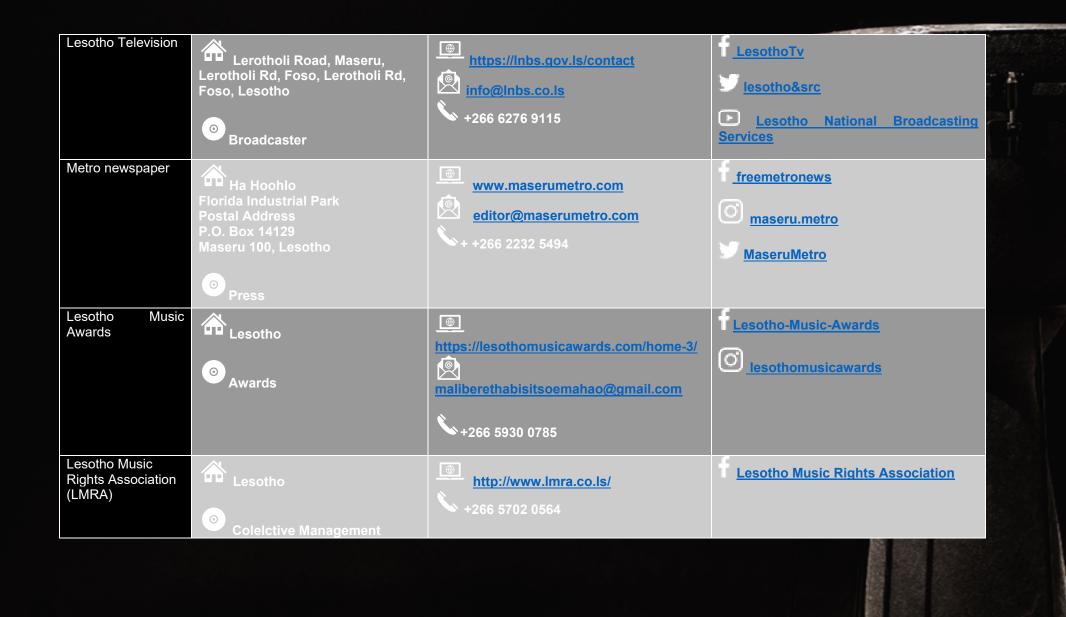
Photo 1 Mo-Nitta

and European music industries and how they could both help each other grow. There is a big window of opportunity for us as SADC countries both regionally and globally, but it has to be a process of fostering regional integration before the world catches on the wave that we are building.

Contact MO-Nitta: elliottntso@yahoo.co.uk

LESOTHO: MUSIC INDUSTRY ROLE-PLAYER SCAN

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Morena Leraba	Lesotho Afro house and Hip Hop	morenaleraba@gmail.com + 49 160 91946479	f morenaleraba morenaleraba Morena Leraba
MO-Nitta	Lesotho Hip Hop and R&B	https://unitedmasters.com/mo-nitta7603 elliottntso@yahoo.co.uk +266 5856 8881	monittali monittag4 monittan Mo-Nitta
HighBreed Music	Lencer's Gap Maseru Lesotho Record label	www.highbreedmusic.com +26651994024	f highbreedmusic.net thebreedingground/ highbreedmusic
Mo-Nitta International	Maseru, Lesotho Distribution and management agency	https://www.mo-nitta-international.com/ ntsoletlotlo@gmail.com +26658568881	monittaintl monittag4 monittan





MADAGASCAR: COUNTRY DESCRIPTION

Madagascar is an island about 400km away from the coastline of Africa, and about 4800km away from Indonesia. Madagascar is an island nation off the eastern coast of South Africa, home to hundreds of thousands of unique plant and animal species. The country is a mix of many traditional and Western cultures and many religions and traditions are freely practiced together. However, most of the Malagasy population is related to the peoples of Indonesia, rather than Africa. Madagascar also has ties with France because of the former colonial rule, and as such have ties with the French-speaking western African countries. The animals in Madagascar are also not typical African animals - Madagascar is home to a variety of lemurs which are endangered species and also to the beautiful comet moth – a moth with a wingspan of 20cm. Malagasy currency is called the 'Ariary'. In Madagascar, traditional Malagasy music is called Salegy - and modern Salegy music has gained international recognition.

MADAGASCAR: MUSIC INDUSTRY INFO

When traveling to Madagascar, you will find a variety of musical instruments common to Indonesia. There is also the Malagasy traveling theatre and song called 'Hira Gasy". The actors, musicians and dancers dress up in colourful costumes and travel around the country. The stories they depict often have a moral message, and often one with the theme of love. This is also a popular form of entertainment for children. Many Malagasy are devout Christians, embodied in the Madagascar Christian Music Awards.

Madagascar has a jazz scene which is becoming well-known internationally. The Rabeson Brothers had a hand in the popularity of the jazz scene, and Madagascan jazz has become a mixture of jazz and traditional music. The jazz festival Madajazzcar is popular internationally.

Although Madagascar is rich in creative culture, it also has widespread poverty and high levels of illiteracy. While print media and television are present, radio is by far the most accessible form of communication. As such music is an important part of Malagasi culture. The Reunion Islands, being a separate French department in the Indian Ocean just off the coast of Madagascar, hosts the Indian Ocean Music Market conference. The market brings visitors from around the world,

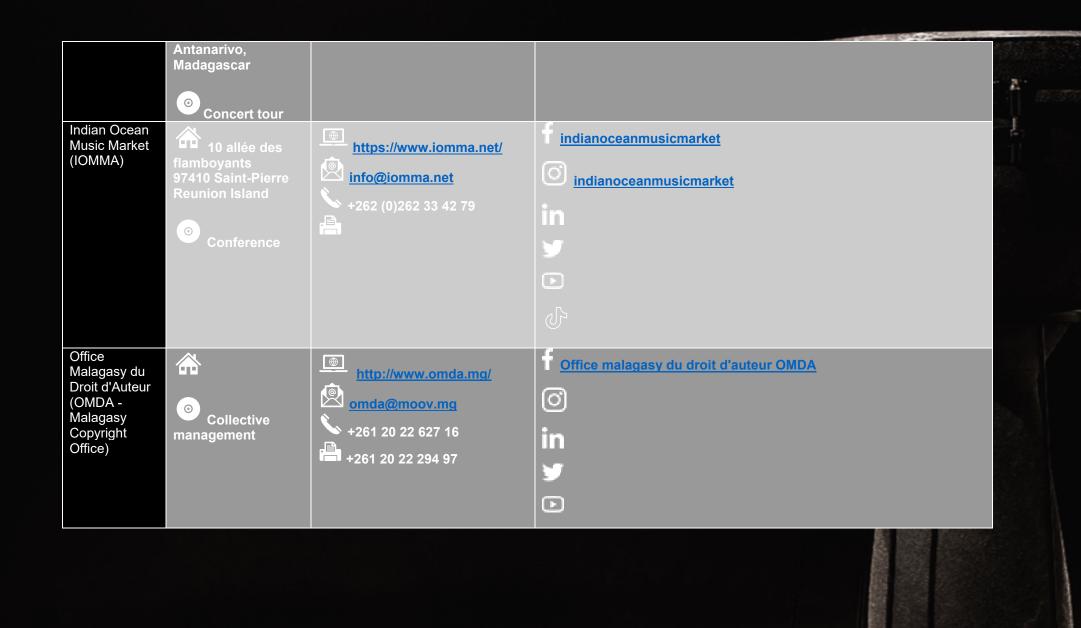
supporting education, networking, and development. Music streaming services operating in Madagascar include: Apple Music, Boomplay, Deezer, Facebook and Spotify (pro-music.org).

MADAGASCAR: MUSIC INDUSTRY ROLE-PLAYER SCAN

Artists include Tarika, "The Band" Hanitra & Noro (sisters), Odyai. Jaojoby, D'Gary, Toko Telo.

Radio stations include <u>Paradisagasy</u>, <u>Soa i Madagasikara</u>, <u>Radio Vaovao Mahasoa</u>, and <u>Radio Vazo Gasy</u>. The local television station is TV Malagasy (TVM) and newspaper <u>L'Express de Madagascar</u>.

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Mahaleo	Madagascar Folk-pop band, tsentsigat (protest, Madagascan tradition and folk genre they pioneered)	http://www.mahaleo.com/en/ info@mahaleo.com (+33 1) 43 72 74 72 (+33 1) 43 72 65 60	Mahaleo Mahaleo
Anio Records	Madagascar Record label	https://aniorecords.com/ daniel@aniorecords.com odilon@aniorecords.com +32 498 08 48 88	Anio Records
Taxi Be	Rue Rainizanabololona,	+261 32 92231 68	TAXI Be NOSY Be Bar Concert





MALAWI: COUNTRY DESCRIPTION

The Republic of Malawi is a choice tourism destination in Africa, with a warm and rich culture of the descendants of Bantu people. The country is landlocked but shares an African Great Lake with Tanzania and Mozambique, while Zambia is on the Western border. The capital city is Lilongwe with main towns being Blantyre, Zomba, and Mzuzu with the official language being English but commonly Chichewa. The local currency is Kwacha.

MALAWI: MUSIC INDUSTRY INFO

The first record company in Malawi was the Nzeru Record Company (NRC), established in 1968. In 1991, the Yahweh Studios were among the first recording studios to be established. However, by 2003 the NRC had closed, and the Malawian recorded music sector was just emerging, although dominated the Malawi Broadcasting Corporation at the time (Ambert, 2003). Record companies J&D Record Company, Black Rhyno Company and Spare Dog Records came to prominence in the early 2010s. Copyright laws were only just being recognised and strengthened.

The Malawi music industry has been emerging and evolving over the last year with talent that is now starting to be recognised through live performances. Music genres include jazz, hip hop, reggae and afrobeats. Cultural festivals are primarily held between August to September and include: Gonapamuhanya Rumphi, Mang'anja Heritage Foundation, Mulhakho wa Alhomwe, Mzimba Heritage Association, Ndamo sya Ayao, Umhlangano wa Maseko, Kulamba Foundation, and Mdauko Wa a Tonga. The other biggest festival that takes place in Malawi is the Lake of Stars Festival which also has international recognition as well as the Sand Music Festival. The Sand Music Festival is the biggest in the country, running for 3 days long with camping facilities.

The website Malawi Music is a platform for Malawian musicians to upload the music for charts in every genre. Music streaming services operating in Malawi include: Apple Music, Boomplay, Deezer, Facebook and Spotify (pro-music.org).

MALAWI: MUSIC INDUSTRY ROLE-PLAYER SCAN

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Limbani Kilinai (Tay Grin)	Malawi	limbani.kalilani@gmail.com	f Tay Grin
	O Hip hop		Tay Grin
Leo Siwale (Tsar Leo)	Linongwe, Malawi		Tsar Leo
0	Hip Hop		tsarleo official
Spare Dog Records	Malawi	sparedogrecords.com	Spare Dog Records
	Record Label		Mattias Stålnacke
			Spare Dog Records
Capital FM	Private bag 347,	https://www.capitalradiomalawi.com/	Capital FM Malawi
	Chichiri, Blantyre 3 Malawi.	info@capitalradiomalawi.com	Capital FM Malawi
	o Broadcaster	0212256246	
Maso Awards	Malawi	https://maso-awards.live/	Maso Awards
	Awards	info@maso-awards.live +265 884 085 995	0
			1-22 (2004) (2004)





MAURITIUS: COUNTRY DESCRIPTION

Mauritius is a tropical island off the east coast of Africa and is a popular tourist destination for all the glorious sun and sea activities. The island was formed by volcanic activity some 8 million years ago, so there is interesting terrain, white beaches and glorious blue waters where people can enjoy the view, cocktails, entertainment and activities. There is also a variety of rare flora and fauna. It is statistically calculated that the last dodo became extinct around 1690, and one of the last confirmed sightings was reported by Volkert Evertsz in 1662, on an islet off Mauritius. The island's history creates an amalgamation of interesting cultures, religions, and peoples, speaking languages English, French and Creole. There is no official language in Mauritius. The population density is the highest in Africa, with the small island being home to over 1.2 million people. The official currency is the Mauritian Rupee.

MAURITIUS: MUSIC INDUSTRY INFO

Mauritius had no local recording industry in 2003, although it had linkages with India and Europe with opportunities in electronic media. With strong interest in tourism as an Indian ocean island, the music industry is being fuelled by government support for music education (Ambert, 2003). The Mauritius Music Expo (MOMIX) launched in 2017 to bring together music industry role-players, with the 2022 instalment examining Bhojpuri music, Moris festivals, and artist showcases. The YouTube channel Culture Events & Production Mauritius appears to host artist performances.

Traditional Mauritian music is known as sega, although many other styles have been incorporated into Mauritian culture. There are many jazz and blues artists on the island. Through the years, Mauritian music has evolved to international standards. Sega, seggae and reggae are the most popularly produced music amongst Mauritian recording artists. The sega is also a traditional dance of Mauritius, and songs are usually sung in Creole, the Mauritian mother tongue. Popular artist Cassiya performs a fusion of sega and other music. He is popular in Mauritius as well as the other Reunion islands. Rock music has also become popular in Mauritius, with artists like XBreed Supersoul, Feedback, Skeptikal, Kelp, and Reborn Orlean which is a hard rock and metal band.

The top 5 music festivals in Mauritius, are MAMA JAZ, Kaz'Out Musik Festival, Underground Rock Festival, Sunburn Beach Festival, and Rewind 80's/90's. Music streaming services operating in Mauritius include: Apple Music, Boomplay, Deezer,

Facebook, iTunes and Spotify (pro-music.org). PRS members' royalties are licensed and collected in Mauritius by local collecting society MASA, which was created in 1986 following introduction of copyright law to the territory.

MAURITIUS: MUSIC INDUSTRY ROLE-PLAYER SCAN

Artists: Cassiya, Alaim Ramanisum. A list can be found at Meraki Art Tribe.

Sound production: Vidisco Moçambique, Maullywood Ltd, <u>AWJ Recordings</u>, Kaprikorn Studio, <u>Lovers Recordings</u>, <u>Mauritius Music Recordings</u>, <u>Festivals In Mauritius Facebook Group</u>

Broadcaster: Mauritius Broadcasting Corporation (MBC). Press: Express, Le Mauricien, Le Defi Plus.

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Meraki Art Tribe	Mauritius O Artists' website	https://merakitribe.art/ hello@merakitribe.art (+230) 57151454	Merakitribe.art meraki art tribe Meraki Art Tribe
The Mauritian Music Expo	Mauritius Conference	https://momix.io/ info@momix.io	f Momixmoris momix moris
Music Mauritius Foundation	Mauritius	https://www.musicmauritius.foundation/	Music-Mauritius-Foundation







MOZAMBIQUE: COUNTRY DESCRIPTION

At 801,537 km squared, Mozambique is the world's 35th-largest country. It is divided into two topographical regions by the Zambezi River. It is a Southern African nation, with its long Indian Ocean coastline being dotted with popular beaches, and offshore marine parks. There are other reefs with protected rare marine life like dugongs. The languages spoken in Mozambique include Portuguese, which is regarded as the unity language, and Tsonga, Makhuwa, Sena, and Swahili. The island is a popular destination for divers and adventurers alike, with it's gorgeous beaches, ample seafood, wild game reserves and historical sights. The country's economy is based mainly on fishery - like crustaceans, molluscs and echinoderms, and the agricultural sector with growing industries like food and beverages, chemical manufacturing, Ali minimum and oil. The local currency is Mozambican metical.

MOZAMBIQUE: MUSIC INDUSTRY INFO

War has plagued Mozambique in the past, but is now a country of peace, and this is facilitating development of the music industry. In 2011, UNCTAD undertook a review of the Mozambiquan creative industries. The live music sector was recognised as the largest income earner while the recorded music sector lacked formality and rights management. At the time, there was an Association of Mozabican Musicians (AMMO) initiated through government which now appears to have disbanded. South Africa was cited as overwhelming the local market. The report aimed to promote local music through reducing import taxes on creative industry materials such as musical instruments as well as develop an international music festival.

Musician Elisa Domingas gave an interview in 2015 on the challenges in the music industry, and affirms that the sector is underdeveloped. Domingas struggles to move beyond her borders, and artists requires better exportation of their music. In 2021, the Institute of Development Studies gave a policy briefing outlining music as an agent of social change in Maputo. The policy looks at education initiatives, gender equality, audience participation, collaboration as well as a medium of expression. The report examined the themes of protest songs as a way to address social issues in society, and economic precariousness was the highest reported theme.

The Mozambiquan company <u>SOMODEC</u> is currently looking for funding to start a music streaming service. Music streaming services operating in Botswana include: Apple Music, Boomplay, Deezer, Facebook, iTunes, Mdundo and Spotify (promusic.org). Mozambique Music Meeting (MMM), organised by Maningue Productions, is a music festival aiming to promote Mozambican arts.

MOZAMBIQUE: MUSIC INDUSTRY ROLE-PLAYER SCAN

Artists: Mabulu, Elisa Domingas. A list of artists can be found at AKUM Agency and last.fm.

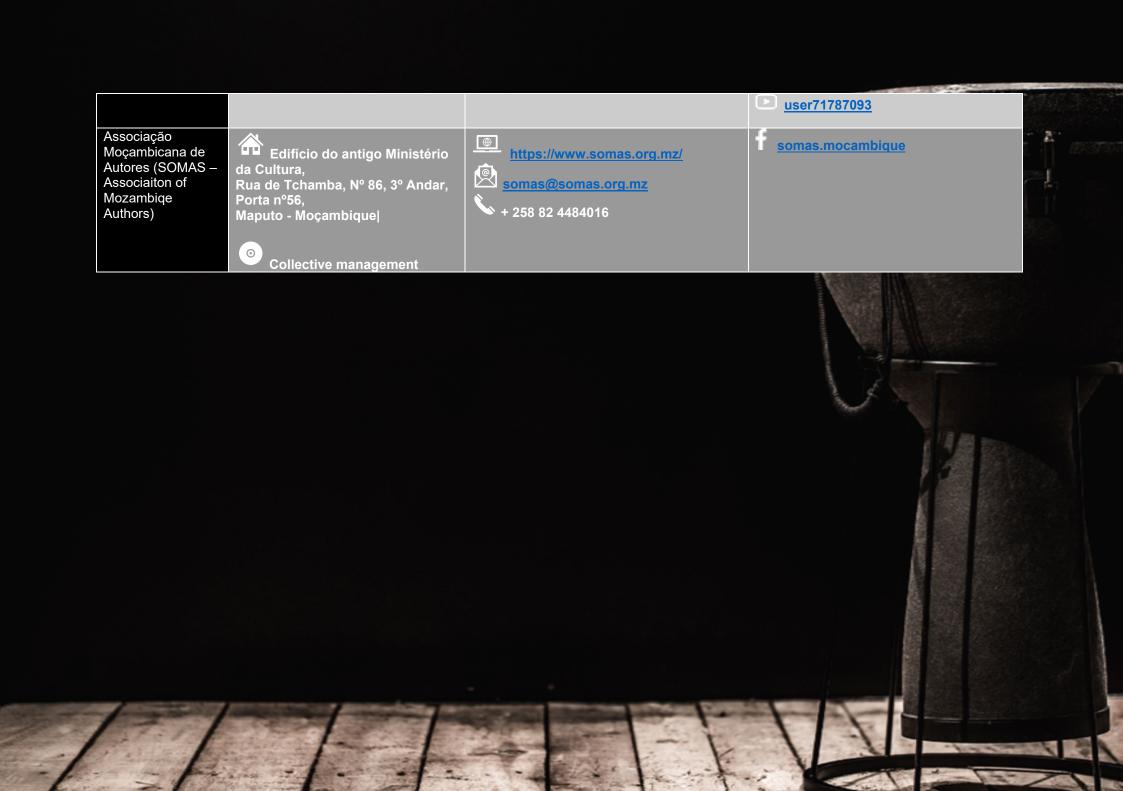
Music instruments: BackLine Music Store Maputo

Record companies: Kongoleoty Records

A list of sound engineers is on **SoundBetter**.

Education: Music Crossroads Academy, JM Mozambique

			A A THE STATE OF T
PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
AKUM Agency	Moçambique / South Africa Artist management	http://www.akumagency.com/	f akumagency akumagency akumagency AKUM Agency
Mozambique Music Meeting (MMM)	Rua Kibiriti Diwane 44-Cave, Maputo, Moçambique Festival	https://mmmfestival.com/ info@mmmfestival.com (+258) 82 312 0830	f mozmusicmeeting mmmfestival2017 FestivalMmm





NAMIBIA: COUNTRY DESCRIPTION

Found above South Africa, on the western coast, made up of the Namib Desert, Great Escarpment, Bushveld and Kalahari Desert. Namibia is a diverse nation made up a many cultural groups, including the Owambo, Kavango, Damara, Nama, Herero, Mafwe, Masubia, Basters, San, Coloured, Tswana and Whites. English is the national language and the Namibian dollar is the national currency.

Namibia: Music Industry Info

Namibia has always had strong connection to the South African music industry; however this has not allowed the country to form strong local operations (Ambert, 2003). The live music sector in Namibia has always been fairly strong, with a lot of local support and funding, as well as benefiting from private and NGO sponsorships. Live music is reported to make up at least 50% of the sector, supported by the Windhoek Jazz Festival. Capital city Windhoek is the centre of the music industry in the country. Music genres in the country extend from rumba, kwasa-kwasa, kwaito to amapiano – highly influenced by South Africa.

In 2015, there were over 20 record companies operating in Namibia, but were primarily artists running their own companies due to a lack of formal opportunities. Direct distribution of CDs was a key tool used by these companies to succeed. Namibia, however, has seen a stark increase in recorded music sales due in part to artists seeking alternative revenue in response to COVID-19 lockdowns and ploughing time into radio singles and music videos, and consumer adoption of streaming services. Album sales, however, have declined.

Initiatives such as the Artist Revolution Trust Namibia (ARTNAM) and Namibian Music Industrial Union (NAMIU) have all but disappeared in the last half-decade and do not appear to be in operation currently. In 2021, the National Arts Council of Namibia, supported by the National Theatre of Namibia, released a Music Business in Namibia Reader to supply information to new entrants into the music market (the reader was inaccessible at the time of writing). The Namibian Music Awards (NAMAs) are held annually to celebrate Namibian artists.

<u>DONLU Africa</u>, formed in 2012, is a local Namibian streaming website providing support for local artists. Many new releases can be found on the Facebook page <u>Namibian Music</u>. Music streaming services operating in Namibia include: Apple Music, Boomplay, Deezer, Facebook, iTunes and Spotify (pro-music.org).

INTERVIEW WITH KNOWLEDGE IPINGE (NAMIBIA)

Tell us about yourself?

I'm a highly competent, capable and resourceful creative individual with good all-round experience of Artist management, event development, management and experiential marketing. I executive Produced music projects for various Namibian artists like the Musketeers, The Dogg, Maszanga and Chuckies & Punch. On an international scale, I conceptualized, Executive Produced and managed creative matters in Namibia for various international talents like the Maxwell Gala Concert in 2013, Anthony Hamilton's Gala Concert in 2014, Cassper Nyovest's Fill Up Kuisebmond Concert, Vetkuk & Mahoota's Christmas Concert. I'm currently serving as a Board Member of the Namibian Society of Composer and Authors of Music (NASCAM) of which I oversee the overall policy activities of the Collective Management Organisation and the Namibian public performance scene at large. I was recently appointed as a Technical Committee member for the National Intellectual Property Policy & Strategy in Namibia.

How have you seen your country develop in the music industry over the last few years?

When viewed from an international lens, the Namibian music industry is still in its infancy and lacks the most basic music structures, subsectors and value chain that remains our biggest obstacle towards serious development of the industry.

What is the key access point in your country to enter the music industry by?

Networking with chief goal to educate yourself on how to generate revenues and building a strong team capable of monetizing your music.



Photo 2 Knowledge Ipinge



Photo 3 Musketeers

How do you feel that your neighbouring countries have contributed to the music industry?

The South African music industry has greatly contributed to the growth of the Namibian industry through the primary economic driving forces of genres such as Kwaito especially around the early 2000's and lately we've seen a new wave of Namibian talents emerging as result of the Amapiano wave.

What is the future for the music trade in Southern Africa?

An appropriate framework at SADC level respecting equal rights and opportunities for music, music professionals and access to music in member states. Unpacking the value chains of all SADC countries, establishing the relevant structures, subsectors and lobbying for the relevant governments to introduce levies to genuinely invest in music infrastructure development and music entrepreneurs similar to the efforts made in the agriculture, mining, energy, tourism sectors and other industries which have far more support from SADC member states as compared to the music industry.

Contact Knowledge Ipinge: knowledge@offlimit.co.za

Namibia: Music Industry Role-Player Scan

Artists: The Dogg, Elemoth, Slickartie, Gazza, Elemotho, Erna Chimu, Big Ben, Maria Immanuel (ML Musik), Lize Ehlers, John Walenga, Oteya, Steven Naruseb, DJ KBoz, DJ Castro, Rukee Kaakunga, Eino John Max, Gazza, Cislé Jacobs, Llewelyn Adams, Daniel Nelumbu (ibuynam), Emily Dangwa, Suzy Eises, Burton Reid and Alma Ulamba.

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Namibian	<u> </u>	•	
Society of	5 Johnson St, Eros,	http://www.nascam.org/	
Composer and	Windhoek Khomas Region	namsoc@iafrica.com.na	
Authors of	Namibia	<u> </u>	
Music		+264 61 229 116	
(NASCAM)	© Collective management	+264 61 249 240	
	Solicotive management		



SEYCHELLES: COUNTRY DESCRIPTION

The Seychelles is a beautiful, scattered, tropical island nation thriving off tourism. The Seychelles lie between the Mediterranean, Middle East, and North Africa and as a result have cultural influences as far as South Asia. The currency in the country is the Seychelles Rupee (SCR).

SEYCHELLES: MUSIC INDUSTRY INFO

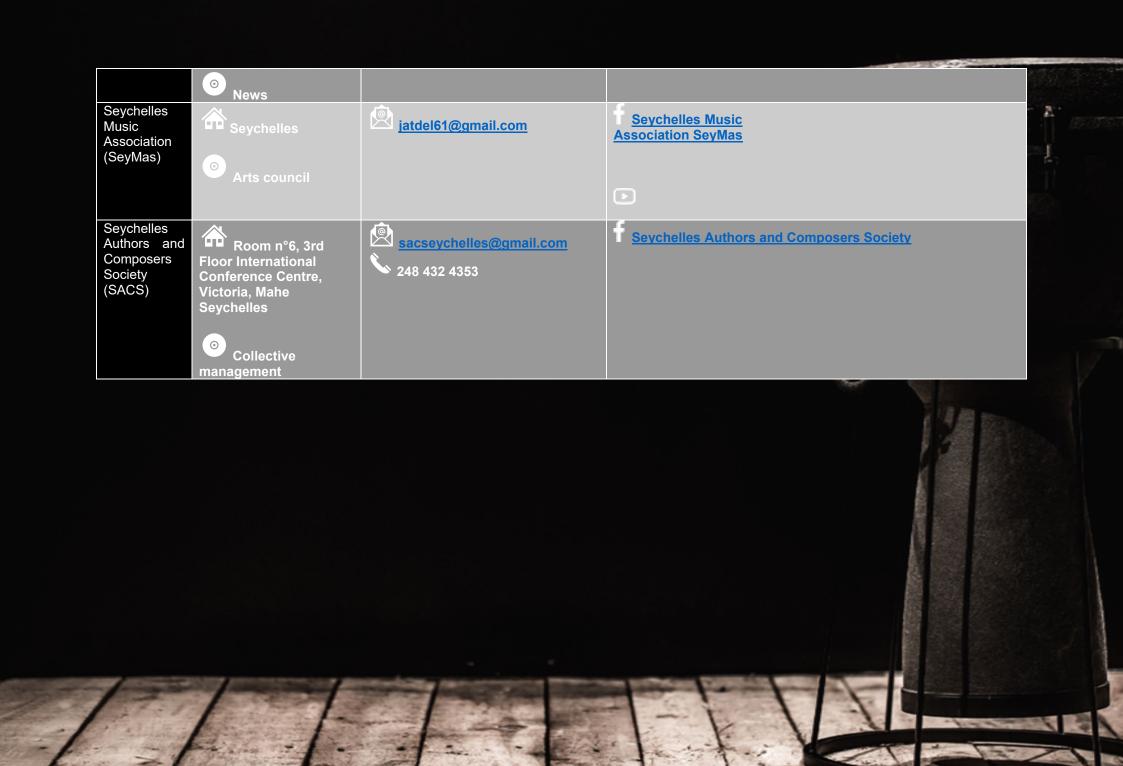
Traditional Seychelles music is a unique blend of international styles, with musical instruments made of sticks, tropical fruit and animal skins. Music genres found are sega, moutya, maloya, zouk and seggae. Prior to the mid-2000s the Seychelles did not have a functioning music industry, with activity limited to the tourism sector (Ambert, 2003). The Seychelles Authors and Composers Society (SACS) was formed in 2005 and made its first royalty pay-out in 2006. In 2013, a <u>Musical Wall of Fame for Seychelle</u> artists was set up. The wall can be found in the country's capital city Victoria on the Island of Mahe.

Some popular Seychelles festivals are the Sechelles International Carnival of Victoria, Seychelles Arts Festival, Semaine de la Francophonie, Independence Day, Festival of Classical Music, Festival of the Assumption, Beau, Vallon Regatta, Praslin Culinary & Arts Fiesta, Festival Kreol and Seychelles Ocean Festival. Music streaming services operating in the Seychelles include: Apple Music, Boomplay, Deezer, Facebook, and Spotify (pro-music.org).

SEYCHELLES: MUSIC INDUSTRY ROLE-PLAYER SCAN

Grace Barbe is an award winning Seychelles performer with her three piece band. Other artists are Dezil', Sandra Esparon, Chicco Martino, Angie Arnephy, Gustavo Garde, Jean-Marc Volcy, Joe Samy, Pa Tous Tous, and Patrick Victor.

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Grace Barbé	Seychelles born, Western Australia R&B, Soul, Afro- Kreol	www.gracebarbe.com info@gracebarbe.com	f gracebarbe gracebarbemusic gracebarbe Grace Barbe
Dynamic Production	Ground Floor, Amani Complex Perseverence 1 Mahe, Seychelles Music events, promoter and record label	https://dynamicseychelles.com/ dynaseychelles@gmail.com +2482593031	dynamicseychelles dynamic production1
Seychelles News Agency	Room 106, Block A Unity House, Palm Street, Victoria, Seychelles	www.Seychellesnewsagency.com (+248) 2813 627	seychellesnewsagency SeyNewsAgency





SOUTH AFRICA: COUNTRY DESCRIPTION

Sunny South Africa is a country on the most southern tip of the African Continent. While Johannesburg, and the Gauteng province, are the economic centre, the city of Cape Town, in the Western Cape Province, is the international travel destination. South Africa has 12 official languages, with English most common. The local currency is the Rand.

SOUTH AFRICA: MUSIC INDUSTRY INFO

In 2020, the organisation Sounds of the South estimated the South African music industry to be worth approximately R2 billion (US\$113 million), while in 2015 it was reported to be worth R3 billion and contributing 0.1% to South Africa's GDP. South Africa has the most established music infrastructure in the SADC region. As a result, and because of its strong economic development, much research has been done. For this reason, and given the time constraints of the research period, we present the key access points for the sector in this section: South African Music Week has developed a 2021 guide for South Africa. All major record companies, publishers and live event promoters are active in the country. South Africa has thrived in its own music genres such as maskandi, marabi, kwela, mbaqanga, and isicathamiya. The numerous Western genres such as pop, rock, country, hip hop, gospel, jazz and classical have found their own brand and style in the South African context, including kwaito, quom, and amapiano.

South Africa has numerous radio and television stations, with all the major music streaming services in the country. Numerous music conferences are held yearly including South African Music Week, Moshito, Music Exchange, and The Music Imbizo. Music streaming services operating in South Africa include: Apple Music, Boomplay, Deezer, Facebook, iTunes, Joox, Mdundo, MTN Play, Myspace, Spotify, Tidal and YouTube (pro-music.org).

The South African music industry has benefitted from the numerous governmental research projects conducted following the country's move to democracy in 1994. Numerous textbooks and educational research have also enabled the industry greatly. The sector benefits from a strong copyright environment where collective management organisations have become quite well established. While copyright revisions have been long overdue, South Africa is currently in the process of overhauling their IP law. The South African music sector is not without its challenges, as South Africa lacks a viable

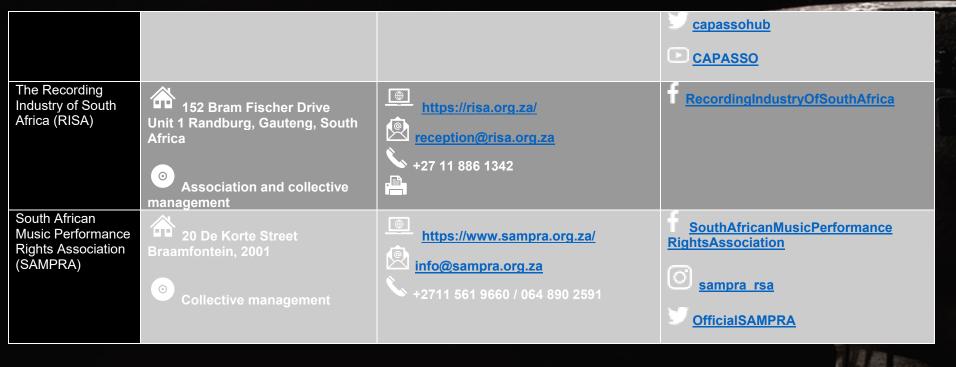
musician's union or association, which the organisation <u>Trade Union for Musicians Of South Africa COMMS is</u> is addressing. Such issues as social security and informality reduce musicians effectiveness. A recent Creative Industries Masterplan has been developed to resource all cultural and creative sectors. These include financial access, innovation, technology, market development, IP rights management, skills development, research, transformation, and policy development. Music in Africa recently conducted a <u>music revenue streams survey</u> in 2021, which indicated a reliance on grant and funding revenue as well as a large interest in live performance revenue.

SOUTH AFRICA: MUSIC INDUSTRY ROLE-PLAYER SCAN

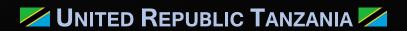
Artists: Black Coffee, Cassper Nyovest, AKA, Ladysmith Black Mambazo, Wouter Kellerman, Miriam Makeba, Mafikizolo, Parlotones, Freshly Ground, Lucky Dube, Abdullah Ibrahim, Brenda Fassie, Nasty C, Master KG, Zahara, Kwesta, and many, many others.

For a list of key associations visit <u>SAMRO's partner page</u>. The following is a brief list of essential contacts for the South African music industry:

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
	LOCATION / FOCUS / GENRE	RET CONTACTS	SUCIAL MEDIA
Southern African Music Rights	20 De Korte Street,	https://samro.org.za/	<u>SAMROSouthAfrica</u>
Organisation (SAMRO)	Braamfontein, 2001, South Africa	customerservices@samro.org.za	samromusic
	© Collective management	+27 11 712 8000 +27 (0) 86 674 4391	SAMROMusic
Composers, Authors and Publishers Association (CAPASSO)	8th Floor, 20 De Korte Street, Braamfontein, Johannesburg, 2001, South Africa Collective management	https://www.capasso.co.za/ info@capasso.co.za +27114478870	CapassoHub capassohub CAPASSO (Composers Authors and Publishers Association)







TANZANIA: COUNTRY DESCRIPTION

Tanzania borders Mozambique, Zambia and the DRC and is a vast wilderness area. Attractions include the Serengeti National Park and Kilimanjaro National Park, with Africa's highest mountain of the same name. Coral reefs lie to the east where Tanzania meets the Indian ocean.

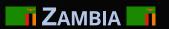
TANZANIA: MUSIC INDUSTRY INFO

Tanzania still has a very informal music industry. No known recordings existed before the mid-2000s (Ambert, 2003). The country has two collective management organisations, the Copyright Society of Tanzania (COSATA) operating in greater Tanzania and Copyright Society of Zanzibar (COSOZA) which operates in the self-governing state of Zanzibar. In 2022, Dar es Salaam, Zanzibar's biggest city, plays host one of the biggest music conferences on the continent, ACCESS. Music streaming services operating in Tanzania include: Apple Music, Boomplay, Deezer, Facebook, Mdundo, and Spotify (promusic.org).

TANZANIA: MUSIC INDUSTRY ROLE-PLAYER SCAN

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Copyright Society of Tanzania (COSOTA)	UTUMISHI Building, 18	http://www.cosota.go.tz/	<u>cosotatanzania</u>
	Kivukoni Road, P. O. Box 6388,	info@cosota.go.tz	o cosotatanzania1





ZAMBIA: COUNTRY DESCRIPTION

Zambia is a landlocked country, bordering Zimbabwe and the Zambezi river. Known for its spectacular national wonders, safaris, sprawling national parks and seventeen waterfalls, Zambia is home to 72 ethnic groups mostly Bantu speaking. As a diverse nation, Zambia celebrates over twenty national ceremonies providing insight into traditional culture.

ZAMBIA: MUSIC INDUSTRY INFO

In 2003, Zambia had very few new record labels developing, yet had a CD and vinyl pressing plant in operation, bolstered by revised copyright laws (Ambert, 2003). The industry however suffered from piracy and constrained festival management. In 2011 the United Nations Conference on Trade and Development (UNCTAD) conducted creative industry policy research on behalf of Zambia, making recommendations to support the sector, such as establishing musical instrument manufacturing and education. The report noted that South African music dominated the country, and that Zambia at the time needed to improve technologically and this constrains of local record companies. The Zambian music industry is supported by the Zambia Association of Musicians (ZAM) and National Arts Council of Zambia. The NAC supports projects to record and produce music, as well as the annual Ngoma Awards. While the Zambia Folk Dance and Music Society (ZAFODAMUS) is mentioned in the UNCTAD report of the creative industries in Zambia, today only a Facebook group remains. Zambia held its first National Arts Festival on the 5th of November 2022, hosted by the Ministry of Youth, Sports and Arts.

Music streaming services operating in Zambia include: Apple Music, Boomplay, Deezer, Facebook, Mdundo and Spotify (pro-music.org). Zambian company Mvesani has created a digital platform for musicians including an online music retail service that boasts an extensive catalogue of Zambian music. The company saw a growth of 650% during the year 2020. A mobile money solution provides ease of payment for customers as well. A Rightsholder Dashboard is provided to track sales in near real-time. Mvesani provides a chart of their all-time top selling Zambian artists.

INTERVIEW WITH BA-JOE AKA DREAD-JOE

Tell us about yourself?

I am a reggae artist but I am generally a singer / songwriter and executive producer at Dread-Joe & Rwess Louis Records. My compositions are largely influenced by hip hop and dancehall music but my production capacity is limitless. Our team loves to explore influences especially from new trends.

How have you seen your country develop in the music industry over the last few years?

Zambia has seen an increase in young artists on the music scene over the past few years mainly because of the development of the culture by artists to express themselves in their local languages and audiences across the country love this. There is great influence from abroad, but the local flavour just adds a vibe that's getting bigger and bigger all the time. Furthermore, the development of numerous recording facilities, music show promoters and recognition award platforms have improved and added value to the Zambian music scene.

What is the key access point in your country to enter the music industry by?



Photo 4 Ba-Joe aka Dread-Joe & Rwess Louis

I think what's happening all over the world is happening to Zambia. Artists put music out there independently, gain recognition and then later hope that promoters can include them into their paying gigs. So, it's getting your music out there through the digital platforms and then working it out from there.

How do you feel that your neighbouring countries have contributed to the music industry?

The influence of music from country to country goes deeper than one can imagine. Southern African countries have a lot of cultural similarities which has great influence on music. I, for example, grew up listening to my Fox records of Soul Brothers and anymore. More and more hits have continuously succeeded in capturing the region. One will be surprised how far that influence carries on.

What is the future for the music trade in Southern Africa?

The future of the music industry in Southern Africa is very bright because we see less reliance on international entertainment. This has lessened throughout Africa as more and more of our own are celebrated. So, I see a future of more regionally organised concerts and award events to celebrate our own artists and music.

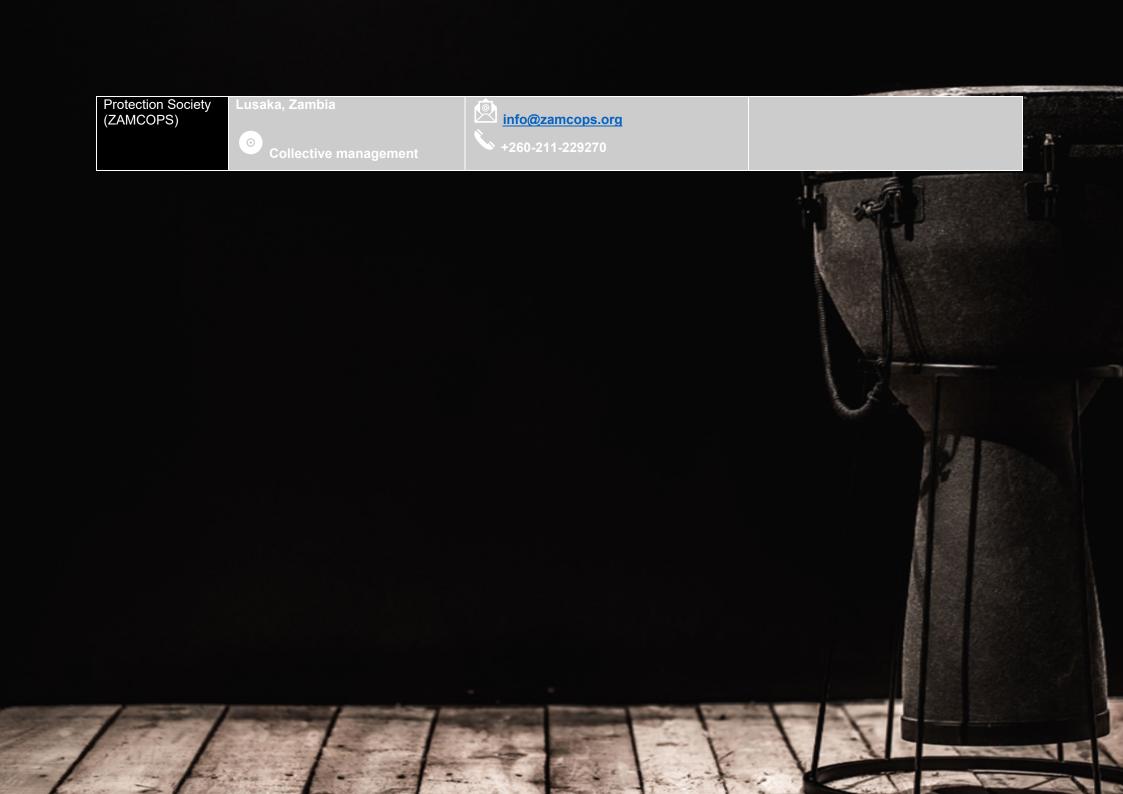
Contact Ba-Joe: mukanug@gmail.com

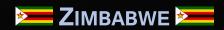
ZAMBIA: MUSIC INDUSTRY ROLE-PLAYER SCAN

Artists: DJ Mzenga Man, Peace Preacherz, Danny Kaya, Slapdee, Mikrophone 7, Chanda na Kay, KB, Chef 187, DJ H-MAC, Muzo Aka Alphonso, Dizmo, T-Sean, Jae Cash, Ceo, Wezi

DADTY	LOCATION / FOCUS / OFNIBE	KEY CONTACTO	COCIAL MEDIA
PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
Zambia Association	Zambia		musiciansinzambia
of Musicians (ZAM)	Zambia	http://www.zam.org.zm/	- Individual of the state of th
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	Union	+260 211 257 000	
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National Arts	<u> </u>	•	NACZedArts
Council of Zambia	Zambia	http://www.arts.gov.zm/	
		nacz@naczambia org zm	
		nacz@naczambia.org.zm	
	Governmental organisation		
Mvesesani	Ndola Zambia	(*)	mvesesani
	Ndola, Zambia	https://mvesesani.com/	<u></u>
		hello@myesesani.com	o myesesani
		hello@mvesesani.com	<u>mvesesani</u>
	Digital music tools	https://wa.me/260968754007	
		IIII D 3.// Wa.III C/200300 / 3400 /	<u>mvesesani</u>
Zambian Music			f
Copyright	Anchor House,3rd Floor,	https://www.zamcops.org/	zamcops.org.zm
	P.O Box 51259,		





ZIMBABWE: COUNTRY DESCRIPTION

Zimbabwe is a landlocked country, and lies between South Africa in the south, Zambia in the north, Mozambique in the east and Botswana in the south-west. The rivers Limpopo and Zambezi outline the country in the south and north, respectively. Zimbabwe thrives on mining of minerals. It's people are descendants of the Khoisan while many are Shona, Ndebele, Xhosa and Zulu. Tourism is a major part of the country, boasting incredible wildlife and Africa's largest game reserve. The capital city is Harare and currency, officially, is the Zimbabwe dollar (ZWL), however due to a precarious economy the United States dollar has become a common currency.

ZIMBABWE: MUSIC INDUSTRY INFO

Zimbabwe's music can be described as either traditional or popular, reflecting the tastes of its European and colonial past. In 2001, Zimbabwe had a fledgling record industry consisting of South African companies and the Zimbabwe Music Corporation (ZMC), Record and Tape Promotions (RTP), Gramma and Vibrant, and the only local company High Density Records (Scannell, 2001). At the time, the industry was mostly informal and cassette tape was the main medium traded, and piracy was rampant and hindered sustainability. By 2003, the political atmosphere in the country limited the recording industry and live music sector, with a push to develop the informal distribution of music to improve music affordability and reduce piracy (Ambert, 2003). In the mid-2000s, the Zimbabwean Union of Musicians (ZUM) was formed, but failed to gain traction, and was revised in the form of the Zimbabwe Musicians Union (ZIMU) in 2014. ZIMU is still active, and is making international connections recently with Finland musicians as well as support a "women's desk" in the association. ZIMRA, the Zimbabwe Music Rights Association, is the local collective management organisation and is successfully collecting millions in Zimbabwe dollar in the mid-2000s, and started its own mobile music streaming service in association with telecom Econet in 2015 as well as a medical aid scheme for members.

The Zim Africa Music Festival engages pop culture and tourism. Music streaming services operating in Zimbabwe include: Apple Music, Boomplay, Deezer, Facebook, iTunes, Mdundo and Spotify (pro-music.org).

INTERVIEW WITH EVANS MAPFUMO (ZIMBABWE)

Tell us about yourself?

Evans 'Pfumela' Mapfumo is a Zimbabwean singer songwriter, a guitarist, a band director and a music educationist. Evans Mapfumo has released three singles online on his YouTube channel: Maneta (2016), Torai Nguva (2020) and Ndangandakarasika (2021).

Evans 'Pfumela' Mapfumo & Kiat Afrika band have recently performed at Sauti za Busara Music Festival 2022 in Zanzibar. Evans has had an opportunity to share the stage with great African Icons like Oliver Mutukudzi and Salif Keita during the World Cup Fan Festival 2010 in Cape Town, South Africa. Evans is set to release his debut Album before the end of year. For more detail on his music visit his <u>YouTube channel</u>.

How have you seen your country develop in the music industry over the last few years?

I can blatantly say the music industry has drastically deteriorated over the past years. This is probably due to the socio-political and economic constraints which have affected the creative sector indirectly or directly. There is not enough recreational infrastructure such as arts centres ad halls for live performances. In Zimbabwe it's like you must only perform at a bar/night club or at church. The few available neutral venues are expensive to hire.

Piracy is one other factor which has negatively affected the music industry in Zimbabwe and nothing much is being done to curb this disease called piracy. Also, I suspect that the broadcast media has a role in the building or destroying of the music industry in Zimbabwe. Many artistes cry foul of not having their songs played on radio. I understand they receive new songs from various artists, and it can be very exhaustive to select each and every one to get air play. But I believe they will have to be diligent enough to give a chance to those artistes who deserve to be heard and not give precedence to corrupt activities such as payola.



Figure & Evans Mapfumo

The Covid 19 pandemic also had a negative impact on the music industry of Zimbabwe. Many musicians rely on live performances, and it was so hard for them to deal with the situation during lockdown. Many musicians were and are still not inclined to the technological advancement and find it hard to cope with online platforms. However, the government of Zimbabwe, through the Ministry of Youth, Sports, Arts and Recreation, have launched a National Cultural and Creative Industries Strategy (2020 to 2030)¹ in thriving to revive the music industry and the creative arts at large. Hopefully the policies which have a positive impact in improving the arts sector if the policies are implemented well.

¹ Ed. Note: in reviewing this strategy, it was very general in nature. The word "music" only features four times in the document.

What is the best way to enter the music industry in your country?

I think there isn't a best way or an identifiable way to get into the music industry in Zimbabwe, because what works for someone may not work for the other. But I think it's about whom do you know and do you have links. How connected are you with promoters, other big musicians, journalists etc. Otherwise, others use social media such as WhatsApp, Facebook and YouTube to get their music to the people but it will just be for firm and maybe getting a few dollars from views on YouTube. Other artists have strong financial backing, so much so that they have all they need to have a production, even if it may be debatable that are are gifted or not. Also, the music industry has flooded with many music styles and the competition is now tougher. What I know is I am already in the music industry, and I am on my way to the top.

How do you feel that your neighbouring countries have contributed to the music industry?

I believe the music industry of South Africa is way ahead than the music industry of Zimbabwe. I once stayed in Cape Town and I learnt a lot there. The professionalism, the talent, the resources and above the support of their government. I am not sure of other music industries of Botswana, Zambia, and Mozambique.

What is the future for the music trade in Southern Africa?

I foresee an economic growth in the music industry of Southern African region if we have more collaborative artworks together. I long to see *collabos* of musicians in southern Africa through festivals and exchange programs. A lot is already happening in Southern Africa in terms of exchange programs and festivals, but we just need more of these events to attract tourists from all over.

Contact Evans Mapfumo: evansmapfumo@gmail.com

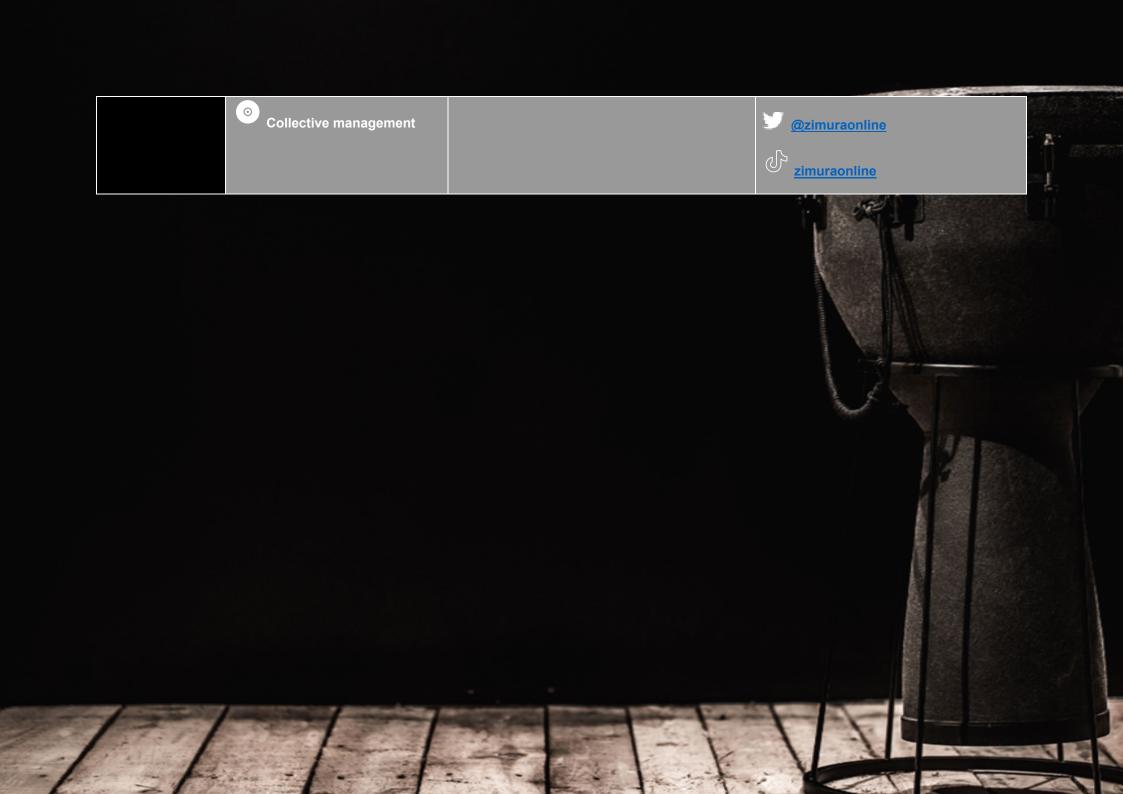
ZIMBABWE: MUSIC INDUSTRY ROLE-PLAYER SCAN

A list of artists can be found on the **ZIMU** website. Other artists include: Brian Sibalo, Oliver Mutukudzi, Mechanic Manyeruke, Simon Chimbetu, DJ Francis, Ngoma Ingoma, Tashinga, King Her, Djembe Monks, Evans Mapfumo, Takura, Asaph, Flying Bantu.

Radio stations: Radio Zimbabwe, Power FM, National FM, SFM, Classic 263, Khuluman FM, 95.8 Central Radio

PARTY	LOCATION / FOCUS / GENRE	KEY CONTACTS	SOCIAL MEDIA
KOD (Simbarashe Kodzai)	Gweru, Zimbabwe	+263772455107	f simbarashe.kodzai
Zimbabwe Broadcasting Corporation (ZBC)	House Music 1 Northend Road, Pockets Hill, Highlands, Harare Public broadcaster	https://www.zbccorporate.co.zw/ news@zbc.co.zw +263 4 498605 / +263 4 498644	
Vic Falls Carnival	Victoria Falls, Zimbabwe Festival	https://vicfallscarnival.com/ info@vicfallscarnival.com	f VicFallsCarnival vicfallscarnival vicfallcarnival https://linktr.ee/vicfallscarnival
Zimbabwe Musicians Union (ZIMU)	Zimbabwe Union	https://zimu.africa/ zimbabwemusiciansunion@gmail.com +263 77 242 0860	Zimusicians
Zimbabwe Music Rights Association – (ZIMURA)	No.1 Aspen Flats 80 Mendel Road Avondale, Harare Zimbabwe	https://zimura.co.zw/ info@zimura.co.zw +263 8644 119 650	f zimuraonline zimuraonline zimuraonline

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